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developed—a style employed exclusively for the rendering of classical poets. This type of translation is usually explicit where the original is vague; it intrudes metaphors where the original has none, or changes unnecessarily those which exist; it expands and interprets, and the English is shot with an excess of archaisms and toplofty expressions. These are little things when viewed separately, but wrong pigments distort the finished picture and the constant recurrence of these little things makes of elegy something all too lofty. Elegy is often lofty, but it is often just the opposite; it is not epic nor even lyric, but a much more elastic medium than either. The system which Professor Butler follows causes him not infrequently to miss the many gradations of tone—especially the colloquial, which is so prominent in Propertius.

This translation, therefore, will appeal to those who like such renderings as “love-distraught” (*amens*), “the frown of heaven” (*adversos deos*), “in the gyves of love” (*in amore*), “by Colchian charms” (*Cytaeines . . . carminibus*), etc.—it will be reckoned good work of its type. But to the present reviewer the most successful passages are those which are least typical. The pretty renderings of ii. 11 and parts of iv. 8, for example, prove that the translator might have reached a high average of excellence if he had not chosen a wrong system.

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Xenophon Cyropaedia. Translated by WALTER MILLER. (Loeb Classical Library.) London: William Heinemann; New York: Macmillan. In 2 volumes. \$1.50.

The sketch of the life and works of Xenophon in the Introduction, though brief, gives the readers the point of view necessary for the appreciation of the work to follow.

The translation is an admirable example of clear readable English. It is free from pedantry and yet as precise as could be desired in the interpretation of the Greek text. In style it reproduces successfully the easy-going and semi-colloquial manner of the original. The precision of the translation is, perhaps, best seen in the particles. The author does not hesitate to devote a phrase or a clause to rendering the full meaning of an elusive particle or to supply the ellipsis arising from the combination of two particles. A few instances are *ἄρα* (“as it may well be”), i. 6. 41; *δ’ οὖν* (“be that as it may”), ii. 3. 11; *καὶ γάρ*, iv. 3. 3 and v. 1. 25; *ἀλλὰ γάρ*, vi. 2. 22; *καὶ γὰρ δή*, vii. 5. 11.

For the ellipsis “Then too he rather wished to stay where he was” in translating *καὶ γάρ* (iv. 1. 13) I should like to suggest “This too was to be expected.” The particles do not add any new idea but give the reason for *μὴ πάλιν κινδυνεύειν* to which Cyaxares refers again at the close of his speech—

ἀναγκάζειν κινδυνεύοντας ἰέναι. In a few other passages also I am inclined to differ with the translator. The position of *ἔτι* before *οἴκοθεν* in ii. 2. 19 would point to the reading of *ἔτι* with *οἴκοθεν* rather than with *νομίζουσιν*. *οἴκοθεν* is not clearly rendered in the translation. The passage should read, "They consider the command of the army, perhaps, mine already by inherited right." For this meaning of *ἔτι* compare Thucyd. viii. 45; Plato *Meno* 93 A, *et al.* *οὐκέτι*, vii. 1. 39, seems to bear its usual force "no longer." That the Persian cavalry have already been attacking the Egyptians is shown by *ἡδη παιομένους* which the *καὶ γάρ* clause explains by mentioning the fact that the Persian cavalry had already arrived. In i. 6. 8, "to show respect" is too mild a rendering of *ὑποπτῆξαι* which always implies "crouching in fear before." The translator reads *ἔχων οἴσεις* in ii. 4. 31, but does not justify this most difficult reading either in critical footnote or in translation. *ἔχων ἀπῆλ*, adopted by most editors, seems much to be preferred. The point of the paragraph iii. 3. 9 is obscured by the translation of *τῆς καλῆς παρασκευῆς ἀλλοιοῦνται τι* as "some even of their best laid plans brought to naught." The reference is rather to the deterioration in the morale of even excellently trained armies owing to delay. In iv. 1. 5, *ῥῆγον ἀπαλλάττουσιν*, there would seem to be no reason for the deviation from the well-known idiomatic translation of *ἀπαλλάττουσιν*. Holden cites numerous examples in a note on this passage. There is no evidence for the use of this word for the military movement of withdrawal. In Xenophon the technical words are *ἀναχωρεῖν* and *ἐπανάγειν*.

For translating *εἰ τοῦτο λέγεις*, iv. 1. 23, "if you talk that way," I can find no support. The speaker Artabazus takes up Cyrus' jesting allusion to the former's devotion to himself when a boy and says, "If you mean by your remark that you wish to test this devotion I will prove it by never leaving you." The translation of *ἔγνω τά παρὰ τῆς γυναικὸς σύμβολα*, vi. 1. 46, by "read the cipher message sent by his wife," a modern equivalent, might be misleading to the casual reader. Why not render it simply "recognized the tokens sent by his wife"? The English text viii. 3. 14, *εἶτε καὶ τῷ ὄντι εἶτε καὶ ὅπως οὖν*, reads "but neither in reality nor in appearance so tall as he," an interpretation which neither the Greek nor the logic of the sentences would admit. The charioteer was tall, but shorter than Cyrus; whether he was in reality so or however it was, Cyrus appeared much taller. In viii. 1. 31 "considerateness" is not an apt word for *αἰδῶ* which is being contrasted with *σωφροσύνη*. A "sense of shame" would be closer to the original. There remains one more point—the meaning of *ἐξάλλομαι* in two passages, Cyr. vii. 1. 27, *οἱ δ' ἐξήλλοντο*, Cyr. vii. 1. 32, *ὑπὸ τῶν παντοδαπῶν σωρευμάτων ἐξαλλομένων τῶν τροχῶν*. The translation of the first reads, "others [horses] began to rear," of the second, "the wheels bounded over the heaps of every sort." Greek usage, however, seems to me to support the rendering of Holden, who for the first gives "saltu facto deflectebant," and for the second, "the wheels bounded off their axles."

The only other instance of ἐξάλλομαι in the sense "leap up" given in the lexicons is Xen. *Anab.* vii. 3. 33, καὶ αὐτὸς Σείθης ἀναστὰς ἀνέκραγε πολεμικὸν καὶ ἐξήλατο ὥσπερ βέλος φυλαττόμενος μάλα ἐλαφρώς, where, as the verb refers to the imitation of the movements of βέλος φυλάττεσθαι, the better rendering would be "leap aside." The verb is used also in Xen. *Cyr.* viii. 8. 25 of "jumping out of a chariot," and again *De re equestri* viii. 4, διαπηδῶν δ' ἂν καὶ ἐξάλλοιτο καὶ τᾶλλα πάντα ὑπηρετοίῃ ἂν, where it must mean either "start forward" or "turn aside quickly," as rearing would hardly be an instance of τᾶλλα πάντα ὑπηρετοίῃ ἂν. In Homer *Il.* xv. 57; xvii. 342; xxiii. 399, it means "leap out from." Plutarch 341 B, ὥστε τῆς κερκίδος τό ὁστέον ἀποκλασθὲν ὑπὸ τῆς πληγῆς ἐξαλέσθαι, and Hipp. *Art.* 811 are close parallels to *Cyr.* vii. 1. 32. In both cases the verb plainly bears the sense "leap or start out from." For "leaping up" and "rearing" the usual Greek equivalents are ἀναπάλλομαι, *Il.* viii. 85 (of a horse); xxiii. 692; xx. 424; Pind. *O.* xiii. 102, ὀρθὸς ἵσταμαι; Herod ix. 22 (of a horse); ἀναχατίζω (of rearing and throwing rider), Eur. *Bacch.* 1072; Hipp. 1232, *et al.*; ἀναπηδῶ, Xen. *Cyr.* i. 4.2; ἀνοροῦω, Xen. *De re equestri* iii. 7.

The following textual errors occur, in the Greek, iii. 3. 12, παρὲ δὲ πρεῖναι, for πρὶ δὲ παρεῖναι, and iv. 5. 38, τὰ δέον ταῶν for τὰ δέοντα οὐ, in the English (Vol. II, p. 197), "chariat" for "chariot."

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Tacitus: Dialogus, translated by WILLIAM PETERSON; *Agricola* and *Germania*, translated by MAURICE HUTTON. (Loeb Classical Library.) New York: Macmillan, 1914. Pp. 371. \$1.50.

Principal Peterson's contribution to this volume displays the merits that his reputation as a Tacitean critic and editor would lead us to anticipate. The English version is characterized by lucidity and taste. A careful perusal reveals much to praise and little to which exception can be justly taken. Perhaps there are a few tokens of a tendency to embellish or modify the original by a graphic insertion or a metaphorical turn alien to the Latin. This is a temptation to which a translator finds it easy to succumb, if he have the gifts of vivid diction and lively imagination. Cases in point are: pp. 30-31, *novam et recentem curam*, "some new composition, just off the stocks"; pp. 46-47, *inter . . . lacrimas reorum*, "in association with accused persons, weeping for all they are worth"; pp. 100-101, *satis multos offendi*, "I have put up the backs of quite a number"; pp. 124-25, *omnia . . . omnes poterant*, "the crowd ruled the roost." One is puzzled to see why, with the classic precedent of "Drink deep or taste not the Pierian spring," the metaphor in *quasdam artes haurire, omnes libare debet* (pp. 98-99)